

WHAT WOMEN WEAR.

GOOD TASTE REVERTS TO PLAIN FABRICS, AND COLORS THAT ARE MODEST.

Good taste in dress is reverting more and more to plain fabrics—the cloths and velvets, though plaids and checks are not forsaken. They are rather liked for skirts worn with handsome jackets of cloth in plain colors.

Deep, medium, and quite dark shades and combinations of the same are noticed of truly elegant modes, for the couturiers have agreed that subdued tones shall be a feature of winter modes.

Some of the new skirts are causing unusual discussion in fashionable circles, there being shown a tendency by some of the leading firms to produce a wrinkled effect at the front, about midway between the hips and knees. No one seems able to explain the purpose of the innovation just now, but one must confess to a liking for the innovation, probably because it is what it is.

One of the French firms is showing a skirt that rises to a moderate giraffe height, folding snugly around the waist and falling from there in clinging folds, which mold the hips without wrinkles, drop straight to the ground at sides and back, but are caught slightly in front by several little horizontal folds, which prevent the too definite defining of the abdomen curve and adds surprisingly to the grace of the skirt. The design is long all the way around and carried out in a delicious shade of potato brown panne velvet trimmed with its own material, combined with flut about the bodice. In fact, most of the bodice is of the lace, embroidered in faint colors and applied with big patches of the panne put on with buttonhole stitch embroidery. The sleeves are of velvet, very full at the upper part and drawn into a transparent cuff of embroidered flut.

Not a few of the latest costumes for winter wear have the skirts made after the model just mentioned, and besides being cut upon unusually close lines, many of the skirts are drawn in by two elastic at the back and ends, about a foot and a half from the bottom, without even the usual "blind" flounces underneath, so that around the feet there is not even the sheer support for the outer skirt.

Frocks of too decided a color, as once seen they are always remembered.

Of elaborately trimmed skirts, for the same reason.

Women should generally avoid bargains offered in dress materials. One seldom gets a genuine bargain who is not an experienced buyer with an educated sense of selection.

Sleeves of all save knickerbocker garments are still long, although often there are provided long, adjustable cuffs, reaching from the elbow to the wrist, and made ornamental with satin velvet and lace trimming similar to that used elsewhere on the costume.

With many handsome gowns are worn marabou scarfs with muffs to match, and these accessories correspond with the tone of the gown. Few novelties introduced by Dame Fashion have proved more becoming, and all colors are represented in the latest scarf and muff sets, from the most delicate to the dark rich tones, while some remarkably striking effects are gained by a combination of marabou and ostrich plumes and marabou and natural quills.

Plumes and fur might seem a quaint combination, yet they are associated very successfully in some of the new muffs and scarves for evening wear and formal functions. For instance, a chinchilla stole will have large fluffy ends of ostrich feathers, while the incorvuable collar of dainty embroidered broad will show a sort of neckerchief of alternating bands of lace and fur and ostrich tips. Of course no attempt is made to tie these hands together, but instead they are caught with a buckle of brilliants or other jewels.

Fringe trimmings of all kinds hold their own admirably. Something novel is a fringe composed of tiny gold balls, say about the size of a solder ball. The balls are hung of gold soutache braid, and the most effective way to use the trimmings is to place the braid between two folds of the dress material or a furie trimming, so that only the balls show.

Sometimes these gold balls depend from bands of lace, to change the variety. A Rue Royale establishment uses the trimming to advantage in an afternoon gown of olive white voile, the being trimmed with deep ball fringe and a narrower border of zibeline depending from a band of embroidered lace.

The skirt is decorated with bands of lace, under which are attached the fringe trimmings, and these begin at the knees and continue to within a few inches of the bottom, where they meet a deep hem of white satin moire.

As brown is a leading color of the season, naturally brown furs are given a prominent place in the world of fashion. Next to sable, mink and pine marten are in demand, and a pretty little coat of mink has the smartest of cuffs, collar and waistcoat of such clever arrangement of cloth and glass silk and brown velvet finished with quilt striped buttons that one could not help coveting it.

Clothes and velvets in the dead shades are handsomely trimmed with combinations of chinchilla and fancy braid, but chinchilla is expensive because it is growing scarcer every year, and the imitations do not wear well; besides this disadvantage, chinchilla is the one fur whose coloring imitations have never been able to successfully reproduce. The genuine pelt has an exquisite bluish tint that is lost in glory and its salvation, perhaps, from the standpoint of manufacturers, who object to having their choice designs duplicated by cheap processes.

Sable holds high rank among the exclusive furs of the season, and is used by a leading French firm for a handsome coat that is very long, reaching almost to the hem of the skirt. It boasts little in the way of trimming on account of its own natural elegance, but the design shows charming new lines of cut and finish.

A number of handsome coats, both in sable and chinchilla—which, by the way, is extremely smart—are cut after the style of the Louis period, and there are some empire effects which are given unusual prominence in the ruffles of Princess Marie and Prince George of Greece, but all the world is interested in the \$300,000 trousseau of the royal bride-to-be, with will be the talk of society for some time to come.

with the softest of satin in the rose color, the satin foundation gleaming through the embroidered net wherever that was used.

Fanciful sets of fur neckpieces, muffs, and hats are shown by all the fashionable milliners, and some particularly attractive and youthful sets of this type are in white fur, such as ermine or fox, though chinchilla, baby lamb, moleskin, mink, and sable also are represented. We have seen one charming set in white fox, the hat, a wide brim, mushroom shape, drooping low in the back and held up from the head slightly in front by a bandeau so that it will not seem too heavy above a delicate face.

It is faced in white, fine lace and has no trimming save a cluster of big purple orchids. The neck fur is a very wide, long stole, made by three bands of white fox with puffed and corded bands of white chinchilla in between and frills of fine lace finishing the ends, and the muffs, of giant size, has a puffed and corded center of white chiffon and wide bands of fox at the ends.

Lace like that used on the stole adds also to the grace of the muffs, and a cluster of orchids like those upon the hat nestles among the lace and fur of the muffs.

FROM WOMAN'S POINT OF VIEW

It is a strange kind of courtesy that leads a man to consider the comfort of a stranger on the street yet allows him to ignore the fact that his wife is carrying a heavy parcel while both his hands are free. I was a participant in such an incident, was "the stranger on the street," in fact.

The couple belonged to the working class, and there was a little girl with them, one large enough and, presumably, experienced enough to look after herself, for she was doing just that while the parents trudged on a bit ahead. They came to a halt to argue out some point, and the sidewalk was so narrow that I, too, was brought to a halt, just behind the group. The man was facing me and giving a rough pull to the woman's sleeve he said: "Can't you get out the way and let the lady pass?" She turned a very tired face to me as she stepped aside and I realized that she was one of the army of women who were accepting rough treatment with unnecessary meekness.

A man who knows enough to be courteous to any woman should be made to treat his wife precisely as well as he treats a stranger, and the wife should be the one to exact it. If he was a rough, careless lover she should never have married him, and if he became careless after marriage there is some blame to come to her. Bridesmaids are usually pretty attentive, and the honeymoon season is the time in which to establish habits. I happen to be a believer in the doctrine of give and take, for I have noted its successful working in many cases. When husband and wife continually strive to increase the comfort and happiness of each other there is harmony in the home, and when either develops selfishness misery comes to the other. There is nothing in the marriage service that binds a woman to meekness under conditions which are not necessary, and it is the privilege of every citizen in this country, regardless of sex, to defend the right to decent treatment.

I am not advocating an atmosphere of strife in the home life, but I do urge women to avoid unnecessary burdens. Men are stronger and should carry the heavy loads—it is obvious that every man should be made to bear his fair share of life's burdens, at least. Of course, we know that the universal tendency to spoil sons and the root of the evil, but even the toughest roots can be

A PRETTY LITTLE ONE-PIECE DRESS.



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The little frock with body and skirt cut in one piece is a favorite with busy mothers who do their own sewing, because it is easy to make—and with the little wearers, because a small person can manage to put it on without grown-up assistance. The model sketched is cut on princess lines, the bodice is made of a tub fabric and is finished with a wide band of box-plaids, these being held in place by a belt, which extends around the back and sides and terminates at each side-front. The side-front closing and the

managed—methods are many and varied, and women are the workers who must do the digging and pulling.

I see instances of invidious management of boys every day. They are allowed to take the most comfortable chairs in a room and the choicest morsels at table. From infancy plans for their education are laid and money saved for the purpose, while girls just grow up without planning. Is it any wonder that boys grow into selfish men with an exaggerated idea of their own importance, or that high-spirited girls prefer spinsters?

BETTY BRADEN.

AUDIENCE HEARS GOOD MUSIC.

Philadelphia Orchestra Gives Concert at National Theater.

An appreciative audience of good proportions, in which official and resident society, the diplomatic world, music connoisseurs, and the general public were evenly represented, was present at the first concert of the third Washington season of the Philadelphia Orchestra, Carl Pohlig, conductor, at the New National Theater, yesterday afternoon.

A programme of the greatest potentialities in orchestral music had been selected, and was presented with a mastery of technical execution and depth of understanding, as well as harmony of tone rarely, if ever, excelled on the concert stage in this city.

Carl Pohlig, the conductor, has that power of magnetism, that commanding faculty which brings his men completely within his views of conception and interpretation, resulting in an orchestral ensemble of truly artistic perfection. The orchestra, consisting of 100 artists, followed in unison and harmony the baton of their leader, producing masterpieces of the masters in a masterful manner.

Mark Hambourg, the eminent pianist, was received with long-continued applause as he made his bow to the audience. He is so favorably known in Washington as to make comment on his magnificent art almost superfluous.

The programme closed with Richard Wagner's overture from "Tannhauser." The opus of the immortal bard of Bayreuth was rendered in a highly effective and finished manner.

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